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Werner, whose father does not figure at all in the original story, becomes the brother-in-law of Wilhelm before the latter sets out on his journey. There is only one journey, and the episode of Melina and his wife is brought in differently. Later on, Wilhelm meets these again in the company of Madame de Retti, who does not figure at all in the *Lehrjahre*. It is here that Meister first goes upon the stage, to play the character of Darius in the first performance of his own tragedy of *Belsazar*, an extract from which is given, together with an outline of the play. At the Count's castle there is a secretary who writes plays, and has charge of the dealings with the actors, whilst in the *Lehrjahre* this character is combined with that of the Baron. The final episode between Wilhelm and the Countess, at the end of the Third Book of the *Lehrjahre*, is lacking in the *Urmeister*, and as this motivates the subsequent development of several of the characters in the *Lehrjahre*, it would seem that Goethe had not as yet formulated the later plan.

In developing this plan, years afterward, it was to be expected that Goethe would not always be able to harmonize the different settings of the two stories. For example, in the *Lehrjahre*, Vol. 21, p. 136, Wilhelm is represented as riding along on horseback, while a number of pedestrians successively catch up with him, greet him, and leave him behind. The incongruity of this picture, which had always struck me, is now explained, for in the *Urmeister*, from which the scene is taken bodily, Wilhelm makes this part of the journey on foot.

W. KURRELMMEYER.

The Johns Hopkins University.

CORRESPONDENCE

A FURTHER NOTE ON MUSSET

In *Mod. Lang. Notes* for April, 1912, I pointed out that Musset, in the famous *Nuit de Décembre*, plagiarized from himself by borrowing almost verbatim a passage from an earlier and less known poem, *A Laure*. It may be in-

teresting to note that in another case he reversed this process, transferring a passage from a well-known work to an obscure one. In *On ne badine pas avec l'amour*, Act I, Scene IV, Perdican exclaims: "O patrie! patrie, mot incompréhensible! l'homme n'est-il donc né que pour un coin de terre, pour y bâtir son nid et pour y vivre un jour?" Twenty-one years later, in one of Musset's last poems, *Retour*, these words reappear as follows:

O patrie! ô patrie! ineffable mystère!
Mot sublime et terrible! inconcevable amour!
L'homme n'est-il donc né que pour un coin de terre,
Pour y bâtir son nid, et pour y vivre un jour?

Musset had to do little but find a pair of rhymes, in order to change his fine prose into verse.

GEO. N. HENNING.

The George Washington University.

THE SOURCE OF *Christ* 416 ff.

It has not been observed by investigators of the sources of the Old English *Christ* that the lines (416 ff.)

Eala! hwæt þæt is wraeclic wrixl in wera life,
þætte moncynnes milde scyppend
onfēng sēt fæmnan flæsc unwemme,
ond sio weres friga [w]iht ne cūpe,
nē þurh sād ne cwōm sigores āgend
monnes ofer moldan

are based upon the antiphon: "O admirabile commercium: Creator generis humani animatum corpus sumens, de Virgine nasci dignatus est: et procedens homo sine semine, largitus est nobis suam Deitatem." This antiphon is employed, according to the Roman use, at Lauds and Vespers of the feast of the Circumcision (or octave of the Nativity) and at Lauds of the vigil of the Epiphany, and it occurs already in the Gregorian antiphonary (Migne, *Patrologia Latina*, LXXVIII, 741). Though the poet has handled the material with characteristic freedom, the closeness of

the verbal correspondences between the Latin and the English makes his indebtedness to the antiphon quite clear.

SAMUEL MOORE.

University of Wisconsin.

TWO UNPUBLISHED LETTERS OF BROWNING

Among the MSS. in the British Museum, I found two letters of Browning's which, to the best of my knowledge, have never been published. One I print in part, and one entire. The first is perhaps interesting, as showing Browning's steady ambition as well as his admiration for the author of the vastly overrated *Ion*: the second is important, as proving that even so late as 1880 the sale of Mrs. Browning's poems greatly exceeded that of her husband's.

The first letter is to Talfourd, and is dated from Paris, 138 ave. des Champs Elysées, 17 Dec., 1851.

. . . "For my poor poetry—it has been the best I could do—it should have been far better to deserve your sympathy and recognition—what it may be, hereafter,—in whatever I may be able to effect yet—there is no saying: but it has been good for one of the best events of my life—it procured me the knowledge of you, the friendship" etc.

The second letter is to the Rev. H. R. Haweis, and was written in London, under date of 11 May, 1880.

"Dear Mr. Haweis,

I have just got your book, and at once thank you very heartily for your kind sympathy and indulgence—conspicuous in the article concerning myself—which is all I have as yet read—I wish your Printers would be more useful,—'fair, like my peers'—and 'with his human hair'—for 'fare like my peers' and 'human air' do me wrong, you will confess.

On one point you are misinformed,—you will be glad to know—instead of the poetry of E. B. B. being 'almost forgotten,' it is more remembered—than it ever was. A note from the Publisher, four days ago, apprises me that

the almost yearly new edition of the five volumes is out—and the corresponding edition of 'Aurora Leigh'—while a second series of Selections from the Poetry is just printed. The demand for my own work is nothing like so large.

Pray believe me, Dear Mr. Haweis, yours with all respect and much obligation,

Robert Browning."

The truth is, that although after 1870 Browning had an enormous reputation, his poetry never had a large sale during his lifetime.

WM. LYON PHELPS.

Yale University.

TH. GAUTIER AND RONSARD

All students of modern French literature are familiar with the following verses of Théophile Gautier's poem, *L'Art*:

Tout passe.—L'art robuste
Seul a l'éternité.
Le buste
Survit à la cité.
Et la médaille austère
Que trouve un laboureur
Sous terre
Révèle un empereur.
Les dieux eux-mêmes meurent.
Mais les vers souverains
Demeurent
Plus forts que les airains.

It is interesting to compare Gautier's insistence here upon the immortality of art with some verses in which Ronsard uses very similar expressions in proclaiming immortality for the artist-Poet and those whom he celebrates.

Mainte ville jadis puissante
Est ores morte avec son nom,
Ensevelie, et languissante,
Et Troye est encor florissante,
Comme un beau Printemps, en renom;
Bien d'autres Roys qu'Agamemnon,
Ont fait reluire leur vertu,
Et si sont morts, car ils n'ont eu
Un Homere, qui mieux qu'en cuivre,